

REF
CUBAGO
NEWS

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Recent Contemporary Acquisitions

AGO Collection: Joseph Beuys



SINCE 1985, THE AGO'S CONTEMPORARY COLLECTION has expanded by over 700 works, bringing the Gallery's holdings to 1436 in international art and 1990 in Canadian art.

BY CHRISTINA RITCHIE

IN THE DECEMBER ISSUE OF AGO NEWS, IN AN INTERVIEW with Meriké Weiler, Dr. Roald Nasgaard, the Gallery's chief curator and curator of international contemporary art, spoke about his aspirations for the AGO collection:

"There's still an urgent need to fill significant gaps in the collection. . . . In terms of my own area of responsibilities at the AGO, Joseph Beuys is an essential figure in what's developing into a fairly strong German collection. He's significant because of his influence: he forms the core for a variety of both German and international art that followed. And, in a way, he defines European art, how it distinguishes itself from American art. I go along with the juxtaposition increasingly being made between Joseph Beuys and Andy Warhol as the two saints of contemporary art."

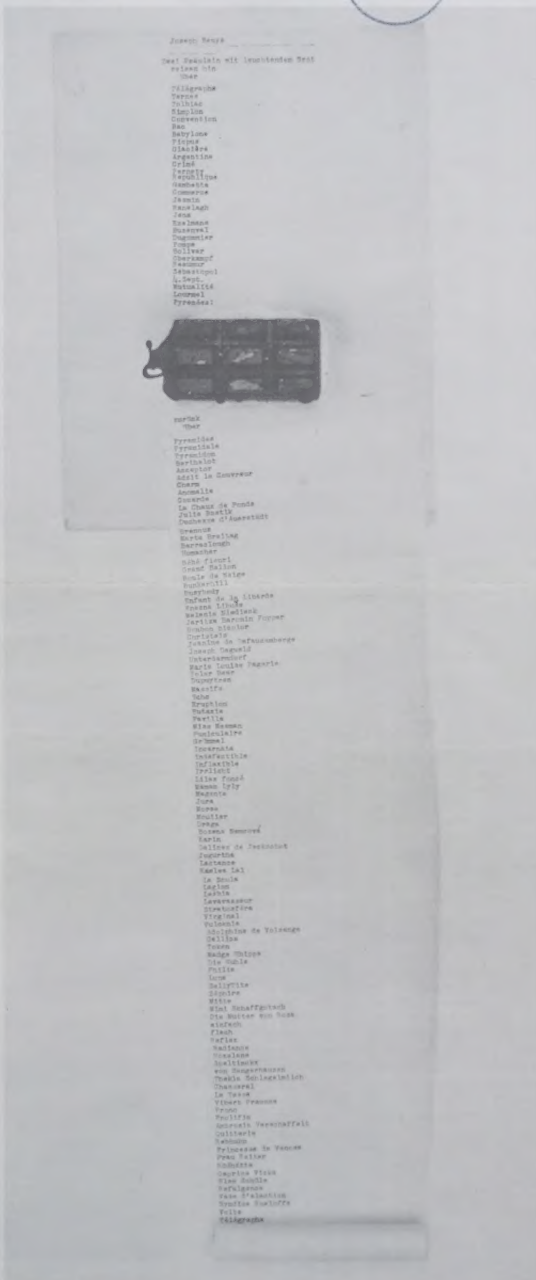
We are lucky to have a sampling of Warhol's best and most important pictures, including *Elvis I and II*, 1964, and *Silver Liz*, 1963, as well as a number of silkscreen portraits. Until recently, however, the only work by Warhol in the AGO collection was *Trace I*, a suite of lithographs from 1974. This situation was substantially improved with the Junior Committee's recent gift of a 1966 multiple, *Two Fräuleins with Shining Bread*.

In spite of Beuys's undeniable stature as the most significant and influential German artist of the post-war years, the reasons for that importance are difficult to specify. It is, in part, due to the prodigious quantity and variety of his work, but even more to the artist's "comprehensive conception of art," a conception that remains controversial for its inclusion of mysticism, social/scientific theory and pedagogical and political action within the range of artistic activity. The desire for a unity between art and life is a constant feature of Beuys's work and nowhere is it more evident than in his interest in multiples. Indeed, he thought of them as "vehicles for spreading ideas." He felt that the objects themselves were understandable only in relation to his social/political ideas, which mostly centred on the relations between production and creativity. He believed that people are committed to being productive, that "everybody is an artist," and that his objects could help people to realize this. It was on this premise that he hoped people would channel their own productivity beyond economic restraint and political repression into a field of genuine creativity. Creativity is linked with the concept of intuition, which Beuys understood as a higher form of reason. In his formulation, reason is logical thought and rational knowledge – a linear and limited formal system. Intuition, for Beuys, includes reason but is not limited by it; intuition is the expansion of this form of thinking that leads the way to "challenging prospective realities." The idea that these realities cannot be explained in a rational way appears in *Two Fräuleins with Shining Bread*. Beuys explains that the shining bread symbolizes the transubstantiation of matter from bread to the body of Christ. The poem recounts a journey of ascendance through a list of names – those of Paris Metro stations, noble-sounding names of individuals, the names of mountain peaks. The chocolate attached to the page has also been transformed by the application of paint. But because the paint is brown, the same colour as the chocolate, the act of painting might be seen as anti-transformative, casting the whole interpretive scheme against itself, a deliberate act of subversion against the conventions through which meanings are rationally and culturally constructed. Rather, a whole range of subjective associations and interpretations is provoked: the apprehension and elaboration of meaning must be processed through experience and intuitive thought processes. In a discussion of this work, Beuys said "... rather I'm interested that one goes directly into these things, is directly in the essence of these things. If one has, in fact, a relationship to this, one can really only have it, not based on a rational, analytical understanding, but because one has experienced something of the right direction, the direction in which the vehicles [the multiples] are standing, simply standing somewhere." (Jörg Schellmann, Bert Klüser, editors, *Joseph Beuys*



Joseph Beuys (Ger 1921-86) *Warhol/Beuys*, colour lithograph on wove paper, 68.7x47.2cm. On loan from General Idea.

Right: *Two Fräuleins with Shining Bread*, 1966; cardboard, paper & brown painted chocolate, 60x21cm. Gift of Junior Committee Fund 1990.



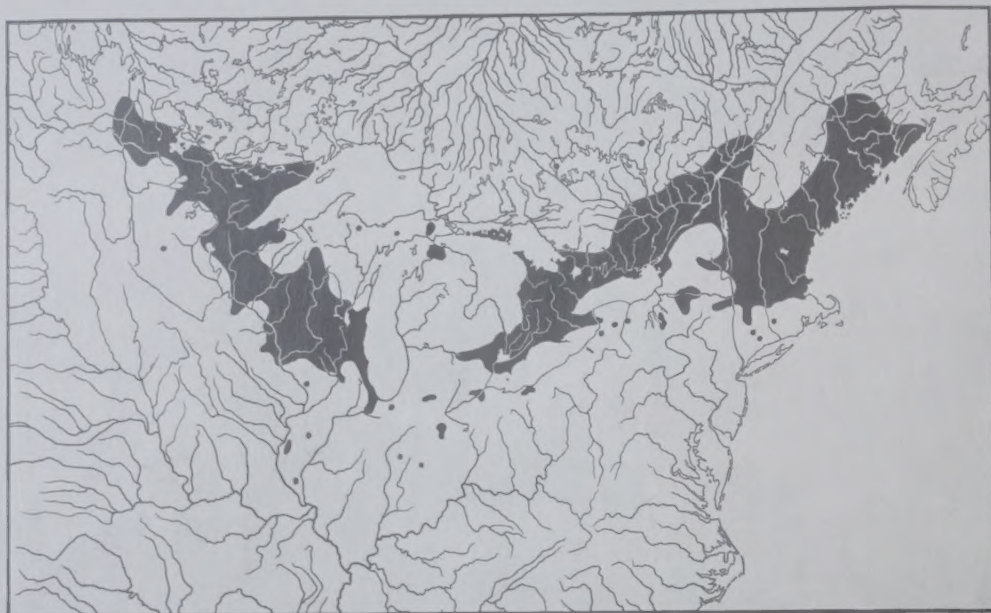
Multiples catalogue raisonné, Munich, 1979)

I believe it was very much on the basis of intuition that the Junior Committee decided to purchase this complex challenging piece, though it is certainly not the only 'difficult' work the committee has acquired for the AGO collection in the last three decades or so. (Recent purchases include Mary Kelly's *Post Partum Document* [Parts I & II] and *The Bowery* in two inadequate descriptive systems by Martha Rosler.) In fact, it is impossible to overestimate the value of the Junior

Committee's contribution to the Gallery, a contribution that goes far beyond fund-raising for the AGO collection, and includes volunteer work with the Gallery shops, the education department (as docents), and the elementary school program in The Grange. This variety and degree of commitment is both encouraging and generous.

Christina Ritchie is assistant curator of international contemporary art at the AGO.

AGO Collection: Robert Fones



BY PHILIP MONK

THE AGO'S COLLECTION OF WORKS BY ROBERT FONES WAS recently on exhibition in Stuttgart in *Photographic Inscription: Kunst aus Toronto*, curated by Philip Monk. Fones's 1989 exhibition at The Power Plant is currently being circulated by the AGO Extension Services.

Photo-based work in the AGO collection has grown in strength, thanks in part to the Peggy Lowensbrough Fund. Recent acquisitions include works by Lynne Cohen, Claude-Philippe Benoit, John Massey Jeff Wall, Roy Arden and Kati Campbell, photographic figures as well in the sculptural installations of Dominique Blain and Jerry Pethick. The designation "photo-based" suggests the extended nature to which photographic practice has been put for the past twenty years. One such example can be found in Robert Fones's *Three G's*, 1989, and an earlier work *Erratic I*, 1987, acquired during the past three years. In *Three G's*, the artist has mounted black-and-white photographic enlargements of native Indian effigies onto aluminum cutouts of three different modern typefaces (Futura, Gill and Kabel); in *Erratic I*, he has mounted a photograph of a displaced boulder onto a three-dimensional form that has a Roman "M" incised into its surface.

Robert Fones's work has not been purchased, however, merely because it is photographic: witness the acquisition of his woodcut *Natural Range of Canada Plum*, 1984. In his case, photography presents itself as a resource that is able to register certain cultural and natural phenomena and amplify their resonance through the medium itself. For the purposes of my Stuttgart exhibition, I labelled this capacity "photographic inscription." Inscription is located in the process of photographic recording itself, to which we more properly give the name the *index*. If Fones uses photography, it is for its particular affinity to his subject matter, which, on the surface, seems to be an examination of evidences of geological and cultural formations. In much of his work, the "unseen" geological formations that surround us are allied to an all-encompassing graphic formalism that together shape our lives.

Two forms of inscription register themselves in Robert Fones's work. We find as subject matter, on the one hand, record of geological formation and, on the other, typographic imprint. These may appear together, as in *Erratic I*, in which a Roman typeface "M" is incised into a photographic surface that depicts a displaced boulder on a grassy plain – the geological erratic of the title, the refuse carried by a glacier and deposited far from its point of origin. The rock is a silent record of this past history, mute witness of an event that can be read in this remain but in most cases

Above: Robert Fones (Can b. 1949), *Natural Range of Canada Plum*, 1984; woodblock print on wove masa paper, 110x167.2cm. Purchase 1987.

Right: *Erratic I*, 1987, b/w photograph on plywood construction, 101x108x14.7cm. Gift of Peggy Lowensbrough Fund 1988. Photo Robert Fones.

Below: *Three G's* (Futura G with Serpent Effigy, Gill G with Turtle Effigy, Kabel G with Bird Effigy), 1989, b/w photographs on aluminum cutouts, 183x750cm (overall). Purchase 1989. Photo Peter MacCallum.



is overlooked as a mere trace of its present milieu. Similarly, the letter "M", deposited from a Roman inscription, serves as a tag to this particular stone, its arbitrary classification. At the same time, the letter is empty, a mere possibility for communication. Together, the two inscriptions, one geological, the other typographic, could be taken as two limits of our being: nature/culture. Both mark something pre-existent but each do not necessarily establish themselves as recognizable differences even though they are the landscape and signage that surround us. They are the cultural inscriptions that bind us almost as something

unconscious, something that pervades but is unseen.

In a like manner, the cultural forms we inherit from those whose land we uncomfortably inhabit (indigenous North American culture for, until recently, predominately European immigrants) are so many obscure signs, remnants in which culture returns to nature. We find this in the scored stones of *Three G's*, three sacred Indian effigies overlaid by another system of signs, cut out and effaced by three modern typefaces. Is what is effaced merely fallow, resting with its power of signification intact? Or has it become, like the signs of *Erratic I*, the unconscious milieu of our predation?

Fones's work is like photography itself, presenting an image without an overt judgement. But what photography silently records of the natural world becomes evidence of an affinity with a cultural system through the conjunction Fones makes of what photography exposes with a typographic system. The work spells out nothing and everything of the milieu that surrounds us.

Philip Monk is curator of Canadian contemporary art at the AGO.

1 Friday Exhibitions Individualités: 14 Contemporary Artists from France to Apr 7 French Printmaking of the 18th Century to Mar 17 11:15am Artful Conversation 12:30pm Noon-Hour Film 2pm Tour	5 Tuesday 12:15&2 Tour	9 Saturday 2&4pm Tour	14 Thursday 12:15&2 Tour	20 Wednesday 12:15&2 Tour 6pm Rendezvous with Art 6:45pm Tour: en français 7pm Young at Art 7:30pm Tour Just Jazz	24 Sunday 11am Sunday Start with Art 12-4pm Hands On 1-4pm F&C Studio 2&4pm Tour 2:30pm Tour: en français 3pm Sunday Concert
2 Saturday 2&4pm Tour	6 Wednesday 12:15&2 Tour 6pm Rendezvous with Art 6:45pm Tour: en français 7pm Gallery Hopping 7:30pm Tour	10 Sunday 11am Sunday Start with Art 12-4pm Hands On 1-4pm F&C Studio 2&4pm Tour 2:30pm Tour: en français	15 Friday 11:15am Artful Conversation 12:30pm Noon-Hour Film 2pm Tour	21 Thursday 12:15&2 Tour 2pm Grange: Simcoe's Visit	26 Tuesday 12:15&2 Tour
3 Sunday 12-4pm Hands On 1-4pm F&C Studio 2&4pm Tour 2:30pm Tour: en français	7 Thursday 11am Grange Luncheon Lecture 12:15&2 Tour	12 Tuesday 12:15&2 Tour	16 Saturday 2&4pm Tour	22 Friday 11:15am Artful Conversation 12:30pm Noon-Hour Film 2pm Tour	27 Wednesday 12:15&2 Tour 6pm Rendezvous with Art 6:45pm Tour: en français 7:30pm Tour Just Jazz
	8 Friday 11:15am Artful Conversation 12:30pm Noon-Hour Film 2pm Tour	13 Wednesday 9:30am Art in the Morning 12:15&2 Tour 6pm Rendezvous with Art 6:45pm Tour: en français 7:30pm Tour Just Jazz	17 Sunday 12-4pm Hands On 1-4pm F&C Studio 2&4pm Tour 2:30pm Tour: en français	23 Saturday 2pm Tour: Signed Talk 4pm Tour	28 Thursday 12:15&2 Tour
			19 Tuesday 12:15&2 Tour		

In Remembrance

Marvin Gelber 1912-1990

BY KATHARINE LOCHNAN

WALKING DOWN THE STREET, MARVIN GELBER ROUTINELY acknowledged friends and acquaintances with a ready smile and a hearty greeting, accompanied by a quick, conspiratorial nod and wave. His genial and courtly manner, infectious good humour, charm and sparkle reflected the self-assurance that put others at ease. His patrician profile, his height, and his deep, mellow voice combined to give him a discerning look, a commanding presence and an aristocratic bearing.

Marvin enjoyed people. Gregarious, generous and hospitable, he seized every opportunity to entertain. At the drop of a hat, he would invite friends and visitors to his apartment in the Colonnade with its splendid view of Victoria College. There, glass in hand, he would regale them with stories gleaned from his long political and diplomatic career, and give them a tour of his collection of master drawings.

Marvin came from a remarkable and distinguished family that has contributed substantially to Canada in both politics and the arts. A member of Parliament for South York, and a member of the United Nations Economic Social and Financial Committee (ECOSOF), Marvin moved with ease in national and international diplomatic, social, political and cultural circles, while remaining human and accessible.

The Art Gallery of Ontario was one of his major commitments in the 1960s and 1970s. From his office on Richmond Street, Marvin made daily sorties to Dundas Street West, moving with an elastic stride developed and maintained on the tennis court. He served as president of the Board of Trustees (1974-76) and as chairman of the Old Masters Committee (1973-83).

A bachelor, Marvin took special interest in young people, encouraging and supporting them. It was for this that I remember him best, for he took a particular interest in my development, and in the setting up of a department of prints and drawings at the AGO.

His interest in this area was stimulated by the late Walter Vitzthum (1928-71), professor of art history at the University of Toronto, and one of the leading connoisseurs of master drawings in this century. Walter was given a modest discretionary purchase fund by the Old Masters Committee to acquire drawings for the Gallery on his trips to Europe, and whenever possible, Marvin would join him in making the rounds of the dealers. When Walter ran out of Gallery funds (this happened with predictable regularity), he would encourage Marvin to buy the drawings he had wanted for the AGO: it was always Walter's hope that these drawings would one day be given to the Gallery, where they would fit neatly into the context he was building.

Starting in 1970, mysterious packages began to arrive at the Gallery, dispatched from Milan, Venice or London, addressed to Marvin Gelber Esquire. As the numbers grew, visits to the Colonnade with hammer and nails became increasingly frequent, and the hanging of Marvin's collection more and more challenging as the walls filled up.

It quickly became one of the most significant collections of Italian master drawings in Toronto, containing a number of fine sheets by such masters as Perino del Vaga, Taddeo Zucaro and Giulio Cesare Procaccini. Marvin struggled with the unfamiliar Italian language: we always had a chuckle listening to his rumbling delineation of Annibale Carracci, for example, pronounced syllable by syllable as "Anee-Ballee-Carraccee"!



Above: Giulio Cesare Procaccini, (Ital 1574-1625) *Venus and Cupid*, red chalk on paper, 16.6x14.3cm. Gift of Marvin Gelber 1987.

Above right: Gelber as president of the Board of Trustees, 1974.

Presently under construction, the AGO's new Chalmers Wing, facing Grange Park, will contain the Marvin Gelber Print and Drawing Study Centre. Joint venture architects: Barton Myers and Kuwabara Payne McKenna Blumberg.



In 1976 the AGO's print and drawing department finally came into existence. A collection committee was put together, but it had not been allocated purchase funds, a major stumbling block. Anxious to begin collecting examples of the northern schools, I returned from London in 1978 clutching a photograph of a wonderful Fragonard drawing. Marvin, taken with the photograph, showed it to Fraser Elliott, then chairman of the Old Masters Committee, and to my delight, that committee offered to make a short-term loan to the Print and Drawing Collection Committee. We were able to buy the Fragonard. Then, to enable us to repay the loan, we were given our first allocation from the Acquisition Committee. Marvin not only helped us to secure a superb drawing that set a high standard for subsequent collecting, he also taught me a lesson in high finance.

In 1983 Marvin suffered the memory loss from which he never recovered. Even then, as long as he was able to get around, his feet, from force of habit, brought him to the Gallery. A number of Marvin's drawings were included in the 1981 exhibition *The Arts of Italy in Toronto Collections, 1300-1800*. In 1986 they were exhibited on their own as *Italian Master Drawings from a Private Toronto Collection* with interpretive labels by David McTavish (a former student of Vitzthum's), chairman of the Fine Art Department at Queen's University in Kingston. The

drawings were given to the Gallery in 1987-89: they complement the group purchased by Walter Vitzthum and constitute an important part of our Italian drawings collection.

It is clearly appropriate that the new print and drawing study centre and a gallery dedicated to prints and drawings in the expanded AGO will bear Marvin's name. The Marvin Gelber Print and Drawing Study Centre, containing a public study room and seminar space, among other facilities, will provide public access to the collections of works on paper for the first time. Located on the first floor of the Chalmers Wing and facing Grange Park, this space will act as a centre for all those who love prints and drawings.

Our most important long-term goal for the Centre involves the continued building of our primary resource, the permanent collection. To aid us in this increasingly challenging task, a Marvin Gelber Fund has been established for the purchase of prints and drawings. Sadly, Marvin will not be here to cut the ribbon in the fall of 1992: he was laid to rest on Thanksgiving weekend in October 1990. His vision for the Gallery, however, and for the Department of Prints and Drawings in particular, will find rich expression in the future.

Katharine Lochnan is curator of prints and drawings at the AGO.

Exhibitions

Individualities:

14 Contemporary Artists from France
Zacks & Irina Moore galleries to Apr 7

The works of Jean-Michel Alberola, Richard Bagüé, Catherine Beaugrand, Jean-Pierre Bertrand, Sylvie Blocher, Christian Boltanski, Daniel Buren, Sophie Calle, Gérard Garouste, Thierry Kuntzel, Bertrand Lavier, Annette Messager, Michel Parminter, Niele Toroni, Catalogue FR & Eng. Organized by the Art Gallery of Ontario and the Association française d'action artistique in the context of Canadian-French cultural exchange programs. This exhibition has received generous support from The Canada Council, The Best Western Chestnut Park Hotel, and the Europe-Ontario Development Association.

French Printmaking of the 18th Century

Walter Trier Gallery to Mar 17
The eighteenth century, the Age of Enlightenment, was a time of experimentation in art as well as science. After Louis XIV's death in 1715, a decorative Rococo style developed, and as manners and morals changed and a wealthy middle class emerged, an expanded market for art led French printmakers to rework old techniques, fashion new ones and to adopt an elegant vocabulary that was widely imitated and admired throughout Europe.

Permanent Collection

Fudger & Leonard Galleries
Fourteenth-20th-century paintings, 19th- and 20th-century sculpture.

John Ridley Gallery
Canadian historical art.

McLean Gallery
Group of Seven works, complete with such interpretative aids as audiotapes and computers.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics.

Prints and Drawings Galleries
The AGO collection and loans.

Extension Services

Travelling Exhibitions
AGO-organized shows. Dates are subject to change.

SMS: A Collection of Original Multiples (Contact)
Temiskaming Art Gallery, Halleybury to Feb 2

Impressionism and Its Context

Rodman Hall Arts Centre, St. Catharines to Feb 3

Lucius R. O'Brien
Visions of Victorian Canada
National Gallery of Canada, Ottawa to Feb 10

Jacques Lipchitz: A Life in Sculpture
The Jewish Museum, New York to Apr 16

Flights of Fancy: Kenoiuak, Lucy Pitloosie (Contact)
Aurora Public Library Feb 5-28

Towards a Lyrical Abstraction: The Art of L.A.C. Panton
Laurentian University Museum, Sudbury Feb 6-Mar 3

Impressionism and Its Context

The Art Gallery St. Thomas-Elgin Feb 22-Mar 24

German Woodcut in the 20th Century
Thunder Bay Art Gallery Feb 22-Mar 31
*Moira Clark, Speakers Service Feb 27

Impressionism: Painting and Music

The Art Gallery St. Thomas-Elgin Feb 22-Mar 31
*David Wistow, Speakers Service Feb 24

Confrontations of Form

The Art Gallery of Peterborough Feb 28-Apr 7

"Artists with Their Work" Programs

Sheila Ayea
Macdonald Stewart Art Centre, Guelph to Feb 3

Anna Gronau: Film Screening
Macdonald Stewart Art Centre, Guelph Feb 7

Films

Noon-Hour Films

Fridays, 12:30pm in The Jackman Hall. Free with Gallery admission. Entrance via AGO lobby.

Feb 1
Picasso: Legacy of a Genius (Part 2)
(1981 col. 45 min) Focuses on Picasso's achievements via 13 key works and the insights of artists and others.

Feb 8
The New York School
(1974 col. 55 min) A survey of Abstract

Expressionism, written and narrated by Barbara Rose.

Feb 15

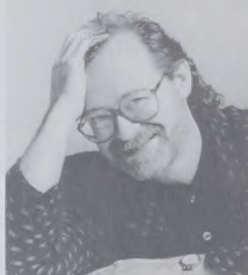
American Art in the Sixties
(1973 col. 58 min) Explores the decade through interviews with 24 leading artists, critics and dealers.

Feb 22

14 Americans: Directions of the 1970s (Part 1) (1980 col. 44 min) Interviews with Vito Acconci, Laurie Anderson, Scott Burton, Nancy Graves, Dennis Oppenheim, among others.

French Videotapes: A-V Centre
In February, a selection of French language videotapes on art, supplied by the Consulat Général de France, will be available for viewing

Just Jazz 5



Bernie Senensky.

JOIN US FOR JAZZ WEDNESDAY EVENINGS IN THE WALKER COURT. For the fifth year, with guitarist/composer James Pett, the AGO presents a series of intimate concerts by some of Canada's finest jazz musicians. Contributing funds by the Toronto Arts Council. Sound enhancement by Steve's Music.

Feb 13 at 7:30 Bernie Senensky, piano. The pianist in Moe Koffman's band for over a decade, with two albums of his own on the Unity label.

Feb 20 at 7:30 Barry Livingston, piano; Rosemary MacPhee, voice, Jane Bunnett, winds. A new face on the scene, Livingston has been showcased at the Toronto International Jazz Festival and the Banff Centre for the Arts.

Feb 27 at 7:30 Carlos Lopes & James Pett, guitar duo. Lyrical guitarist Lopes has performed with his band throughout North America and Europe. Pett's extensive credits include a "moody jazz score with wall-to-wall horns" for *Stealing Images*, which recently won awards in Chicago and at Toronto's Festival of Festivals.

Mar 6 at 7:30 Lisle Ellis, bass. Internationally acclaimed as a performer, he's a founding member of composer's collectives in Montreal and Vancouver.

in the Audio-Visual Centre. For titles or bookings: 977-0414 ext258.

Talks and Tours

Learn about artists, themes and issues in art. Topics available at the Info Desk. Free with admission. For group tours 979-6601.
Tue to Thu 12:15-2pm
Wed 6-7:30pm
Fri 11:15am-2pm
Sat 11am-2pm
Sun 2-4pm
En français: le dimanche à 14h30, le mercredi à 18h45
*Rendezvous with Art
Art at 4, Wed - half-hour tour plus informal discussion. Free.

**Artful Conversation

Fri 11:15 - half hour tour, coffee and conversation. Free for seniors.

***Signed Talks

For the hearing impaired: last Saturday each month at 2.

Adventures in Art

Looking for adventure at lunchtime? Take 20 minutes to explore *The French Connection or Art in Transition*. A lively interactive series at 12:15, Tuesdays and Thursdays (Feb 5-21). It's art for the non-hour adventurer at the AGO.

Concerts

Sunday Concerts

Feb 24, 3pm



Conductor John Barnum.

Come join us. And listen to the music in the Walker Court. From the Royal Conservatory of Music: conductor John Barnum and student soloists. Media support by Sun Alliance Insurance in association with CMKFM.

For Kids

Family and Community Studio
Sun Jan 6 - Mar 10, Apr 7-21, 1-4pm

Drop by the Gallery School on Sundays and challenge your creativity. Materials and guidance by Gallery School artists will help you and your family explore the processes of drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Free with AGO admission. Art materials donated by Binney & Smith (Canada) Ltd., manufacturers of Crayola® products.

Hands On

Sun Oct 7 - May 26, 12-4pm
Kids aged 4-12 and their parents are invited to join in imaginative art-related activities. Come and create live portraits via costumes and video, high-tech computer drawings, or "paintings" made of light. The entire family will enjoy connecting these experiences to the Gallery's contemporary and old

master works. Tickets for hourly sessions are available at the Info Desk on a first-come-first-served basis. A parent/child program free with AGO admission.

Gallery School

Anne Tanenbaum Gallery

School Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Studio class sizes are limited; faculty and courses may be subject to change. Please consult brochure or call 979-6621.

Adult Studio

Wed & Thu Jan 9-Mar 14, 7:10pm
Ten-week courses offered for both beginner and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking and watercolour. New this year is a drawing course for francophones. Places may still be available.

Advanced Studio

Sat Jan 5 - Jun 1, 9am - 1pm
A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in fine art. Courses, taught by professional artists, include anatomy, drawing, painting, printmaking, architectural and basic design. Places may still be available. Program generously funded by the Eaton Foundation; special scholarships by Shell Canada Ltd.

Masters' Series: Adult Studio

Tue Jan 8 - Mar 12, 7-10pm
Selected masterworks from the AGO collection will be studied from a studio perspective with curatorial examination and discussion.

The Grange

Complete your visit to the AGO by seeing where it all began - at The Grange, built in 1817 by D'Arcy Boulton Jr., one of the town of York's leading citizens. The oldest surviving brick house in Toronto, from 1913 to 1922 it was the gallery's first home. Travel back in time and discover this elegantly restored gentleman's house of the 1830s. Free with Gallery admission. Entrance via Grange Park. For tickets (GST included), information, adult tours: 977-0414 ext237. A Volunteer Committee project.

Lt. Gov. Simcoe Visits The Grange

Thu, Feb 21, 2pm
Most significant players in early Toronto were entertained by the Boultons at The Grange. Not so our

THE COLLECTION IN FOCUS

French Printmaking of the Eighteenth Century

BY BRENDA RIX

IN THE PAST FIFTY YEARS, EIGHTEENTH-CENTURY French art has been the subject of several exhibitions and scholarly publications that have revised outdated perceptions of the period. Drawn largely from the collection of the Art Gallery of Ontario, *French Printmaking of the Eighteenth Century* illustrates the diversity in printmaking from the time of Louis XIV's death in 1715 to the French Revolution in 1789.

The eighteenth century was the Age of Enlightenment, a period of intellectual freedom and scientific curiosity. Manners and morals changed, greater emphasis was placed on personal pleasures, and a new wealthy middle class emerged. Illustrated books, portrait engravings and an enormous number of prints - ranging from didactic to decorative - helped to accommodate a growing market for luxury items.

The French royal collection included many old master paintings, and a demand continued in the eighteenth century for engravings of biblical, historical and mythological themes. The supremacy of historical prints, however, was increasingly challenged by decorative Rococo engravings, such as the prints after the paintings of Watteau and Boucher, and later, after Baudouin and Moreau-le-jeune. These artists took their subjects from popular literature and drama,



Nicolas François Regnault (fr 1746-c.1810) after Jean-Honoré Fragonard (fr 1732-1806) *La Fontaine d'Amour*, 1785; stipple engraving on laid paper, 64.2x48.2cm. Purchase 1987.

reflecting the lifestyles and fashions of the day. One example is Jacques-Philippe Le Bas's engraving *Repas Italien* (after a painting by Watteau's follower Nicolas

Laurent), which captures the festive mood and beautiful textures of the original canvas: typical of the *fête galante* theme, figures, dressed in costumes from the Italian Opera, are shown in amorous liaisons in an imaginary park-like setting. Picturesque landscape and genre paintings by Dutch and Flemish seventeenth-century artists were also much admired and reproduced, and the marine landscapes of Claude-Joseph Vernet had a wide audience.

Collecting drawings became a popular pastime among the educated elite and this led printmakers to experiment with new techniques to reproduce the special qualities of drawings: aquatint to approximate pen-line and wash, dotted engravings to translate chalk and pastel, and multi-plate colour prints to reproduce watercolours. Although the traditional role of the printmaker as reproductive engraver was not substantially altered, the period has never been matched for its spirit of invention.

With the social and political upheaval of the French Revolution in 1789, patronage of the arts changed. The Rococo style was rejected as frivolous, and by the 1790s printmaking was generally held in low esteem. Caricatures, broadsides and other kinds of popular prints took over a large part of the market. The Rococo style, rejected as frivolous, was replaced by the sparse lines, simplified compositions and heroic themes of Neoclassic artists. The eighteenth-century age of elegance had passed and with it a rich and vital phase of French printmaking.

Brenda Rix is guest curator, prints and drawings.

French Printmaking of the Eighteenth Century
Walter Trier Gallery, Jan 19 - Mar 17.

city's founder, John Graves Simcoe, since his term of office ended before The Grange was built. To remedy that we've invited the Lieutenant-Governor (i.e. a. c. b. broadcaster Joe Cole) to tea and asked him to talk about his adventures. Following his presentation, an elegant tea will be served – one that would surely meet Mrs. Simcoe's approval. Tickets \$16.

Grange Spring Luncheon Lectures

Finish the season with three more explorations of Toronto c.1850. A light lunch follows each lecture. Tickets \$11, series \$27.

Thu Feb 7, 11am

Clothes Make the Man...
Alan Sudden, period clothing collector and founding member of the Costume Society of Ontario, will discuss the wardrobe of a gentleman like William Henry Boulton – from birth to death.

Thu Apr 4, 11am

William Henry Boulton 1812-74
Lucky in love (his wife was a charming young heiress from Boston), he was unlucky (some said unscrupulous) in his financial dealings. Boulton flourished in the rough and tumble of 19th-century politics. Time and again, his supporters returned him as alderman of St. Patrick's ward, as member of parliament, as mayor of Toronto. Abrasive and belligerent in public life, supposedly an "amiable gentleman" in private life, he was one of Toronto's most colourful and controversial characters. Renee Benn, Grange historical researcher, will attempt an in-depth portrait of the last Boulton to live in The Grange.

Thu Apr 18, 11am

Architecture and Furniture in William Henry Boulton's Toronto
By mid-century, Regency and romantic Gothic Revival styles gradually replaced the classical symmetry of Georgian design seen in The Grange. Prosperity and an increasing population stimulated the market and gave an impetus to the development of local furniture manufacturers. Elizabeth Ingolsrud, contributing editor of *Century Home*, will share her knowledge of architecture and design.

Gallery Hopping

A Volunteer Committee project. Tickets (gst incl) and information: 977-0414 ext263.

Corporate Gallery Hop

Wed Feb 6, 6pm
Join us for a tour of the To Bank's art collection and MacDougall MacDougall MacTie's collection of contemporary art. Tickets \$10.70 include refreshments.

Springtime in the Brandywine Valley

May 21-23
Visit Winterthur with its world-famous American decorative art collection and Longwood Gardens – 20 greenhouses and 350 acres of gardens in bloom. Other attractions include the duPont homes, Nemours Mansion, Hagley Museum, and the Delaware Art Museum.

Travel AGO

A Volunteer Committee project. For details, call 977-0414 ext263.

Holland

Apr 19-28
At tulip time, an eight-day tour of treasures in Apeldoorn, Otterlo, Amsterdam, Den Haag and Deft. Cruise the Vecht River, bicycle around the Hoge Veluwe National Park. Flowers and concerts, bicycles and beer – it's all here.

Ireland & North Wales

Apr 30 – May 13
Capture the flavour of Ireland's landscape and people with a special tour of historic homes and gardens – two belong to the Knight of Glin and the Hon. Desmond Guinness.



Dublin Custom House c.1780, recently restored.

ness. Escape to romantic Wales, to the wild mountains and lakes that inspired British landscape artists. Here, visit gardens and coastal castles, as well as the home of the Marquess of Anglesey (Rex Whistler's famous trompe-l'oeil mural is in the dining room). Join us: celebrate Dublin's designation as the 1991 European City of Culture.

Turkey

May 12-27

A fabulous adventure – cruise the Bosphorus and explore Santa Sophia in Istanbul, the treasures of Troy in Ankara, cave churches and underground cities in Cappadocia, together with classical ruins and sophisticated resorts. Our adventure ends with three pampered days aboard the *Halas*, cruising in and around Fethiye Bay. Come and discover this majestic landscape, these historic destinations.

Germany, One Country Again

Sep 5-16

Pass through the Brandenburg Gate into a world of art treasures, antiquities, music and theatre. Hunting lodges, river castles, spectacular scenery and visits to Dresden and Meissen enhance this tour. In Dresden we have special access to the Grünes Gewölbe, the Green Vault. Established in 1560 by August, Elector of Saxony, it contains some 3000 works of art (many made of dazzling jewel-encrusted gold and silver), and is the only *Kunstammer* that remains virtually intact from the 18th century.

Russia, Ukraine & Finland

Sep 20 – Oct 4



St. Basil's Cathedral, a Moscow landmark.

From Moscow, the seat of power, to Kiev, historic capital of the Ukraine, and then to Leningrad, Peter the Great's St. Petersburg, with its elegant blend of European and Russian architecture. This 14-day tour will explore palaces, cathedrals, golden-domed monasteries and artistic treasures of the Old World. Conclude with a look at the multi-faceted charms (historic and modern) of Helsinki, capital of Finland.

The Berkshires

Autumn

Autumn mists and glorious fall foliage surround us as we drive through New England to explore historic mansions, university art collections and other exciting aspects of this area.

Coming up in 1992:

Spring: A study holiday in Nice at Université Canadienne en France. Rome & the Amalfi coast. Chicago's art & architecture. **Summer:** Arctic cruise. **Fall:** New Orleans. Australia & New Zealand.

Club AGO

Young Associates of the AGO brings young people (18-35) and art together through educational and social programs. AGO membership a prerequisite. Club AGO membership \$15.00 (incl gst), \$5.00 for students. Tickets/information: Volunteer Office 977-0414 ext263.

Young at Art

Friends of the Gallery are invited to a tour followed by drinks and conversation in the Members' Lounge. Non-members \$5.

Individualities

Wed Feb 20, 7pm

Join Christina Ritchie, assistant curator of international contemporary art; Peter Glead, head of education; and a Canadian artist, talking about their favourite works.

Visit A Space & Gallery 44

Wed Mar 20, 7pm

A Space presents *The Montreal Massacre* (75 women artists commemorate this tragedy in their art). Gallery 44 features photo-based works by Québécois artists. Meet at 183 Bathurst St.

Members' Activities

Tickets for Membership programs (limit of four per member) must be purchased in advance. Refunds only available up to three working days before event. To order by mail, see page 6 instructions; by credit card, 977-0414 ext263.

Art in the Morning

Join us for refreshments in the Members' Lounge, followed by a tour. Tickets \$5.90 (gst incl).

Individualities

Wed Feb 13, 9:30am

Installations, paintings and multimedia works from the 1980s by 14 contemporary French artists.

The Antique Revival

Wed Mar 27, 9:30am

Join Elizabeth Topp for a tour: paintings, sculptures, rare books that trace the antique revival in the 18th and 19th centuries (Frank P. Wood Gallery).

Sunday Start with Art

Meet in the Members' Lounge for a continental breakfast followed by a tour. Tickets \$8.00 (gst incl).

Individualities

Feb 10 & 24, 11am

Antique Revival
Sun Mar 24, 11am
Join Elizabeth Topp for a tour of



Michael Parke-Taylor, AGO assistant curator of prints and drawings, wearing Robert Fuses T-shirt. From The Impulse Shop.

18th and 19th-century Neoclassical treasures.

Special Events

An Evening in Black & White

Apr 12

The Junior Committee presents the sixth annual Black & White gala. Music, fine food and this year's special – a silent auction in the Walker Court. 977-0414 ext263.

Shops and Services

Art Rental & Sales Gallery

Need a change of scenery? We have art to help you do the job: vivid abstracts by Eric Gamble, serene landscapes by Dorothy Knowles, or perhaps something more fantastic by Louis de Riverville. If your space is small, try a small-scale work by Brian Kipping. We're sure to have art for every taste. And we can arrange for delivery and installation. We're at 35 McCaul Street, 2nd floor (Tue to Sat 10:30-4pm, Sun 1-4:30pm). A Volunteer Committee project. 979-6658.

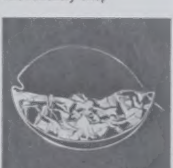
The Impulse Shop



Blue-eyed clock.

For Valentine's Day, for the apple of your eye – an ever-watchful Oyster Clock. Or artist-made picture frames in aluminum and copper, decoratively laced with brass (by Cheryl Lueddecke). There are also ivory cotton throws with textured hearts, an elegant, old-fashioned, brass inkwell, and for kids, bright sculpted crayons (planes, trucks, boats and cars) so they can create their own cards. For the finishing touch, we have rainbow-coloured wrapping paper and designer bags. A Volunteer Committee project. 979-6636.

The Jewellery Shop



Sterling handmade pin by Jo-Anne Critchley Browne.

Looking for that perfect gift? We have elegant, inventive earrings, pins, bracelets, necklaces and other artist-made accessories – some with heart motifs as Valentine remembrances. Since our jewellery counter displays just a sampling of

The Book Shop

WORLD IMPRESSIONISM



The International Movement, 1860-1920

THE WORLD'S MOST POPULAR ART MOVEMENT IS PRESENTED, for the first time, in a definitive book on Impressionism throughout the world. The result, *World Impressionism: The International Movement, 1860-1920*, is a splendid array of painters who rival the better-known French artists in originality, atmospheric colour, and vivid renditions of 'modern life'. The more than 500 illustrations, assembled from museums and private collections from as far afield as Australia and Russia, present the works of established artists [Mary Cassatt, for example] alongside those by lesser-known artists such as the Japanese Umehara. William Blair Bruce and James Wilson Morrice are among the painters featured in a chapter on Impressionism in Canada by AGO Curator Dennis Reid. [424 pages, 300 full colour plates, \$98/Members' discount 10%.] 979-6610.



Brass inkwell: Italian reproduction of romantic 19th-C. original.

our stock, please ask if you'd like to see a few more selections. A Volunteer Committee project. 979-6635.

The Reproduction Shop

Did you realize the Repro Shop has Canada's largest selection of posters and reproductions? And our framing services include museum mounting and custom framing. Drop by for a visit: our list of artists extends from Appel to Magritte, Matisse, Warhol and Whistler. We also carry botanical posters and vivid images of animals and birds.

Members' discount: 10% on \$10+ sales. A Volunteer Committee project. 979-6607.

Edward P. Taylor

Audio-Visual Centre

The AV centre offers 35 mm slides, media kits, videotapes on art-related subjects, film classics on vhs, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor

Reference Library

Closed temporarily to nonstaff readers. Library collections are in storage until mid-1991.

The Restaurant

The main-floor dining room offers a varied menu. Fully licensed. Reservations 979-6612.

The Coffee Shop

A snack stop on your AGO tour.

Membership Centre

Visit the Membership Centre in the lobby for new, renewal and gift memberships. Inquiries welcome.

Members' Lounge

Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. Select menu. Licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge stocked with art magazines and exhibition catalogues.

The French Avant-Garde in the Eighties

BY CATHERINE JONASSON

IN THE 1920S FRANCE WAS HOME TO A NUMBER OF ARTISTS – Man Ray, Salvador Dalí, Germaine Dulac and Fernand Léger, to name a few – who made films that became classics of the experimental cinema canon. During the years that followed, however, the avant-garde tradition was not maintained, and from the late thirties through the seventies, France produced relatively little experimental film. This was due in part to the extremely high cost of developing film in France (about twice as much as in North America), and in part to a lack of government support both on the production and distribution/exhibition level. The situation was further complicated by the various political factions within the experimental film community that affected publication and exhibition of new work.

There has been a considerable change in the eighties, however, as filmmakers have managed to find the means to work in this medium, despite funding problems. Many have chosen to work in Super 8 in order to finance their films; they have organized co-ops to exhibit and distribute their films on an equitable basis, and have established experimental film archives.

Recent avant-garde film from France is characterized by an energy distinct from other schools of avant-garde film. Many of the films are urban-oriented with narrative and political intent superseding structural concerns. Imagery recalling Western art history tradition (eg. Notre Dame Cathedral) is used wryly, or purely for visual, as opposed to symbolic, purpose. Films in general are quickly paced, relying on rapid and frequent editing with few long takes.

The following films (except Boltanski's) feature 16mm work from the eighties, and were selected in the spring of 1990 in Paris. As the AGO is not yet equipped to show 8mm, several important artists who work in Super 8 are not represented. We are grateful to Yann Beauvais of Light Cone, Rose Lowder of the Experimental Film Archive in Avignon, Jean-Michel Bouhours of the Centre Pompidou, and Miles McKane, for their assistance. The series will also be screened at the Cinéma-thèque Québécoise in Montréal in March 1991.

Catherine Jonasson is AGO curator of film.

French Avant-Garde Film Feb 14 – Mar 8

Tickets – \$4 each – may be purchased one hour before screening outside Jackman Hall entrance via McCall, or at the AGO Film Department (Tue to Fri, 11am–4:30pm), or by telephone with major credit cards. Information: 977-0144 ext260.

The Canada Council provided research funding for the series and the Service Culturel de l'Ambassade de France assisted in shipping the films. Hospitality for Yann Beauvais courtesy The Best Western Chestnut Park Hotel. All films are 16mm colour/with sound unless otherwise noted.

Tue Feb 14, 7pm/Innis Town Hall
Presentation at Innis, 2 Sussex Avenue, is sponsored by the Innis Film Society with generous assistance of the University of Toronto French Department and the Students' Administrative Council. Yann Beauvais in person with his films:

RR (1975/86, 6 min, b/w, silent, twin-screen)
RR uses musical models as a paradigm.

The central part of each section of the film is based on a transcription of a Bach invention for two voices. The two screens underscore this paradigm insofar as one is always the simultaneous reflection of the visual development of



Arc de Triomphe in twin-screen *Sans Titre 84* by Yann Beauvais. Photo Light Cone.

the other, the technique of inversion of a theme so often used in music.

Sans Titre 84 (1984, 14 min, silent, twin-screen)
A double-screen projection that uses numerous views of the Arc de Triomphe in an investigation of the *cher objet*.

VOID (1985, 7 min, b/w, sound-on-cassette, twin-screen)
VOID places two distinct texts side by side – one in French, the other in English. Both deal with the politics of art and its market, and experimental film and filmmakers within the art world are investigated. Two distinctive soundtracks (sexually on one side, philosophy on the other) distract the viewer from his/her understanding of the written word.

Divers-Epars (1987, 12 min)
Boats on the Seine, the wrapping of the Pont Neuf, and light reflecting on water are some of the images that are re-examined and re-presented in the lyrical montage sequences of this film.

25 10 88 Incl. de M. McKane (1988, 5 min, b/w, silent, twin-screen)
This film places side by side the mirrored image of an installation/performance by the artist Miles McKane.

Spetsai (1989, 12 min, sound-on-screen)
The lush vegetation of the Greek island Spetsai becomes the background to a text that pulls the holiday atmosphere into a secondary context.

Ligne d'Eau (1989, 8 min, silent, twin-screen)

First sketch of a new work, staging the movements of objects and machines.

A new work-in-progress will also be shown.

Fri Feb 15, 7pm/AGO

Les Tournesols/Les Tournesols colorés (dir. Rose Lowder, 1982–83, 6 min, silent)
Vibrant fields of sunflowers near the village of Bédarides is the subject of Lowder's assemblage of "photogrammes," a process that focuses on the relationship between the elements of each image.

Entre Ciel et Terre (dir. Pascal Auger, 1989, 7 min)

This measured exploration of light and form proves to be the exception to the rapid montage technique seen in many of the other films, as Auger provides an unconscious evocation of the writings of Natalie Saurat.

Sans Titre 84 (dir. Yann Beauvais, 1984, 14 min, silent, twin-screen)
See February 14.



Divers-Epars by Beauvais. Photo Light Cone.

Divers-Epars (dir. Yann Beauvais, 1987, 12 min). See February 14.

Souvenirs d'un Printemps dans le Liao Ning (dir. Alain Mazars, 1984, 45 min)

A montage of poignant and beautiful images of the land and people of China, set to Steve Reich's *Music for 18 Musicians*.

*Filmmaker Yann Beauvais will introduce the screening and answer questions after.

Fri Feb 22, 7pm/AGO

Mansfield K. (dir. Martine Rousset, 1988, 20 min)

A poem by Katherine Mansfield is superimposed over clear, simple imagery that contrasts blues with whites, and harsh light with clear light. A look at the light in the voice, a luminous transfiguration of style. (Rousset).

Aller-venues (dir. Vivian Ostrovsky, 1984, 14 min)
Three women and a cat spend a delightful "Day in the Country."

Paris figure simple (dir. Jean Claude Mook, 1988, 70 min) Very rapid "traveling shots" through the city of Paris, shot from a car.

Fri Mar 1, 7pm/AGO

Komma (dir. Frédéric Grandpré, 1987, 2:12 min, silent)
An investigation into the colours of the unconscious.

The "Come Back" to the Reason with Muth Light (dir. Alain Raoust, 1988–89, 10 min, silent)
Tentacles of colour running à la Morris Louis resulted from an experiment with three chemicals poured directly on the celluloid.

Services for Disabled People

The AGO has a limited number of wheelchairs available. Ask for large-print floor plan indicating facilities/ramp access.

Gallery Hours
Tue to Sun 11am–5:30pm, Wed to 9pm. Closed Mon.

The Grange Hours
Tue to Sun 12–4pm, Wed also 6–9pm. Closed Mon. Entrance via Grange Park.

Gallery Shops
Mon Sun 10:30am–5:30pm, Wed 9pm.

Impromptu (dir. Rose Lowder, 1989, 8 min)

With this shimmering impressionistic landscape, Lowder continues her investigation into the relationship between film images. It plays with concepts of colour, light and limited narrative.

Juste avant midi (dir. Pascal Auger, 1986, 7 min, double-system sound)
Auger seems to escape gravity and time in this work, of which he notes: "It was a Wednesday; a day the wind began to blow."

Dehors (dir. Martine Rousset, 1985, 25 min)
Spoken text over shots of the French countryside. Although footsteps, voices and airplane noises intrude on the stillness, the words and imagery remain distinct.

Extension (dir. Jean-Paul Dupuis, 1988, 6 min)

"A meeting of body language with the duality of music and image" (Dupuis).

Les Fenêtres de Collioures (dir. Jean-Michel Bouhours, 1990, 5 min)

Bouhours has painstakingly painted on the celluloid in this abstract and humorous narrative in which the viewer is directed to different perspectives on similar scenes by subtle manipulation of the image.

Pluie des Roses (à Rose Lowder) (dir. Jakobs, 1984, 3 min)

A prolific filmmaker working mainly in Super 8, Jakobs illustrates in this short film his concepts with the manipulation of the image.

L'Homme qui Lèche (dir. Christian Boltanski, 1969, 2:12 min) **L'Homme qui Tousse** (1969, 3:12 min) **Dérrière la Porte** (1969, 70 min, b/w, 2:12 min) **L'appartement de la rue de Vaugirard** (1973, 7 min)

A series of short films by artist Christian Boltanski, included to complement the exhibition *Individualités: 14 Contemporary Artists from France*. NB: These films contain material that may be distressing.

Friday, March 8, 7pm/AGO

Spetsai (dir. Yann Beauvais, 1989, 15 min, silent)
See February 14.

Imageage (dir. Frédéric Devaux, 1981, 10 min)
A variety of techniques are employed to critique "critical discourse."

U.S.S.A. (dir. Vivian Ostrovsky, 1985, 12 min)

Filmed in Moscow, New York, Paris, Milan and Berlin, this film finds a nostalgic relationship between the various disparate cultures. Filmed in Super 8 and enlarged to 16mm.

NYC/NAC Solo (dir. Jean Claude Mook, 1989, 60 min)

An outsider's exploration of New York City, which works with light, sound and space to convey an unusual, even elegant, perspective.

General Information

Admission (during construction)

Adults \$3
Seniors \$1, with cards/Fri FREE
Students \$1 (full-time with cards)
Family \$6 (2 adults & children under 19)
FREE: Members/children under 12, accompanied/Wed 5:30–9pm

AGO: (416) 977-0144
Membership: (416) 979-6620

Membership

Young Member \$20 (age 25 & under)
Nonresident \$30 (100 km beyond Toronto)
Individual \$45 Family/Dual \$60
Supporting \$100 (has deductible donation)

Available at the Membership Centre in the lobby and by mail or phone. VISA, MC, AMEX.

Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979-6619.

Notice to Members

From time to time our mailing list is released to arts/nonprofit organizations. To delete your address from the mailing list for third-party use, please contact Membership: 979-6620.

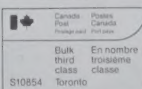
Moving?

Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order

For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified b) specify date, name of event, number of tickets c) indicate your name, address (with postal code), phone number d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.



Art Gallery of Ontario
317 Dundas Street West
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